

3-12-2014

## Guest Artists in Recital: Da Capo Chamber Players

Da Capo Chamber Players

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# Guest Artists in Recital: Da Capo Chamber Players

March 12, 2014



 CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

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2014



# SPRING 2014 calendar highlights

## february

February 6

### **President's Piano Series**

Alexander Toradze and Vakhtang  
Kodanashvili, duo piano concert

February 7

### **University Singers Post-Tour Concert**

Stephen Coker, Conductor  
Carol Neblett, Associate Director

February 8

### **Guest Artists in Recital**

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

### **A Night of Noh Theatre**

Conceived and Directed by Tamiko  
Washington

## march

March 2

### **Guest Artists in Recital - Third Wheel Trio**

Laura Stoutenborough, clarinet; Karin Kantenwein  
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

### **President's Piano Series**

Jeffrey Siegel, piano

## april

April 3

### **President's Piano Series**

Christina and Michelle Naughton, piano

April 4

### **University Choir & University Singers in Concert**

Stephen Coker, Conductor

April 5

### **Artist-in-Residence in Recital**

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

### **Concert Intime**

Directed by Alicia Guy

April 10-12, 17-19

### ***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

### **Chapman University Wind Symphony**

Christopher Nicholas, Music Director & Conductor

April 25-27

### **Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)**

In collaboration with the Chapman Orchestra  
Peter Atherton, Artistic Director  
Carol Neblett & David Alt, Associate Directors  
Daniel Alfred Wachs, Conductor

## may

May 7-10

### **Spring Dance Concert**

Directed by Nancy Dickson-Lewis and  
Jennifer Backhaus

May 10

### **Sholund Scholarship Concert**

Hall-Musco Conservatory of Music  
Showcase Performance

May 15

### **Beethoven: The Finale**

The Chapman Orchestra partners with The  
Orange County Youth Symphony Orchestra  
Daniel Alfred Wachs, Conductor

## CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

*presents*

## Guest Artists in Recital: Da Capo Celebrates Chinary Ung

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March 12, 2014 ■ 8:00 P.M.  
Salmon Recital Hall

## Program

Jackhammer Lullaby (2008) Aaron Gervais  
(b. 1980)

Ms. Spencer, Ms. Stoops, Mr. Macomber  
Mr. Wilson, Mr. McMillen, Mr. Lipsey

Stillness (2001) *671 - low cello* Sean Heim  
(b. 1967)

Child Song (1985) Chinary Ung  
(b. 1942)

Ms. Spencer, Mr. Macomber, Mr. Wilson, Mr. McMillen

### Intermission

Fire (2013) *1992 - low violin* Yumiko Morita  
*West Coast Premiere* (b. 1969)

Mr. Macomber

Singing Inside the Aura (chamber version-2013) Chinary Ung  
*West Coast Premiere*

Ms. Ung, Ms. Spencer, Ms. Stoops, Mr. Macomber, Mr. McMillen  
Mr. Wilson, Mr. Lipsey, Mr. Terry, Mr. Baker

\* \* \*

This concert is made possible in part with public funds from the National  
Endowment for the Arts, which believes that a great nation deserves great art.

*It is particularly exciting for the Da Capo Chamber Players to perform this concert honoring composer Chinary Ung, reflecting an artistically rich and rewarding set of past collaborations with him. These have included commissioning Oracle (in 2004, with a grant from the Mary Flagler Cary Charitable Trust), recording his works on Bridge Records for a CD rated by NPR as one of the five "best contemporary classical CDs" of 2010, playing an entire program of his music at the Freer Gallery of the Smithsonian in the spring of 2010, and performing his "... still life after death" for two festivals in Russia in 2007. We celebrate his deep musical vision, and are thrilled to be recording the chamber version of his viola concerto this week.*

## About the Artists

At the forefront of new music in America for more than forty years, the internationally acclaimed **Da Capo Chamber Players** is one of the world's preeminent small ensembles devoted to the creation and advocacy of contemporary classical music. Founded in 1970, the group quickly went on to win the 1973 Walter W. Naumburg Chamber Music Award. Fueled by performances described as "gripping," by the New York Times, Da Capo has since gone on to commission scores of new works by composers such as Joan Tower, John Harbison, Shulamit Ran, Philip Glass, Mohammed Fairouz, Milton Babbitt, Shirish Korde, and David Lang, among many others. In addition to regular performances in its home city of New York, the group has toured extensively throughout the Americas and abroad.

In residence at Bard College since 1982, Da Capo's educational mission stresses close work with young composers across the country in the creation of new works for the chamber music art form. The group's recent residencies include the University of Southern Maine at Gorham, the College of the Holy Cross in Worcester, MA, and the University of Virginia in Charlottesville. In May 2012, the Naumburg Foundation recognized this valued relationship between performer and composer and invited Da Capo to premiere works by their first ever Composition Award winners, Dan Visconti and Hannah Lash.

Da Capo's recordings can be heard on the Bridge, New World, CRI, and Innova labels. In 2010, NPR named Da Capo's CD, Chamber Music of Chinary Ung (Bridge Records), as one of the "5 Best Contemporary Classical CDs of the year." The group's recording of Schoenberg's Pierrot lunaire with Lucy Shelton (Bridge BCD 9032) was chosen by the New York Times as a critics' favorite in an extended article about Schoenberg in August 1999.

The playing of violinist **Curtis Macomber** was praised recently by the New York Times for its "thrilling virtuosity" and by Strad Magazine for its "panache". He enjoys a varied and distinguished career as soloist, chamber musician, and teacher, and he has for several decades been recognized as one of this country's foremost interpreters and proponents of new music.

Mr. Macomber's extensive discography includes the complete Brahms and Grieg Sonatas; violin concertos by Martin Boykan and Laura Schwendinger; and hundreds of critically praised recordings of contemporary solo and chamber works.

His CD of Roger Sessions *Solo Sonata* was acclaimed by American Record Guide as "one of the best recordings of 20th-Century solo violin music ever made." A solo CD entitled "*Songs of Solitude*" was named by the New York Observer as one of 1996's best instrumental solo discs ("Macomber's intensely human fiddle...seems an entire universe, sufficient unto itself."). He has recorded for Nonesuch, Koch, Bridge, Arabesque, Naxos and Musical Heritage and Albany; he has performed, commissioned, and made first recordings of solo violin and chamber works by, among others, Carter, Davidovsky, Perle, Wuorinen, and Mackey.

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## About the Artists

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Mr. Macomber is a founding member of the Apollo Piano Trio and a member of the Da Capo Chamber Players, the Manhattan String Quartet, the Walden Chamber Players and the New York Chamber Soloists. He was for many years the violinist of Speculum Musicae and has also appeared with the New York New Music Ensemble, Group for Contemporary Music, and in chamber music series across the country and in Europe. He has been a regular participant at La Musica in Sarasota, at the Yellow Barn Festival and at the Monadnock Music Festival.

As first violinist of the award-winning New World String Quartet for 11 years (1982-1993), Mr. Macomber performed the standard repertoire as well as numerous contemporary works in performances in major halls throughout the United States and Europe, and, with the Quartet, was appointed Artist-in-Residence at Harvard University from 1982-1990; with that group he also recorded 14 discs and performed numerous times on Public Radio and Television in this country, and the BBC in Great Britain.

Mr. Macomber is a longtime member of the chamber music faculty of the Juilliard School and the violin faculties of the Manhattan and Mannes Schools of Music, and has also taught at the Tanglewood Music Center and Taos School of Music. Other recent summer engagements have included Chamber Music Northwest and the Bard Festival. He holds his B.M., M.M., and D.M.A. degrees from the Juilliard School, where he was a scholarship student of Joseph Fuchs and winner of the Morris Loeb and Walter Naumburg Prizes.

Clarinetist **Meighan Stoops** considers herself privileged to be actively involved in both the classical and new-music realms as a solo, chamber, and orchestral performer. Since 2002 she has enjoyed tenure as a member of the Naumburg Award-winning Da Capo Chamber Players, which has commissioned and premiered over one hundred new works by American composers, toured nationally and internationally, and produced several critically acclaimed recordings. *Luminous Spirals: The Chamber Music of Chinary Ung* was recently named one of NPR's Top 5 Contemporary Classical Recordings of 2010. As ensemble in residence at the extraordinarily creative community of Bard College and Conservatory for over thirty years, Da Capo continues to collaborate with student composers, performers, and distinguished faculty in the formation and performances of new works.

For several summers Stoops has been a member of the Walden School Players, the resident ensemble at the Walden School for Young Musicians in Dublin, New Hampshire. She is also certified as a Walden Musicianship teacher, emphasizing the fundamentals of music through creative engagement in improvisation and composition. She holds degrees from Northwestern and Yale where her teachers included Russell Dagon and David Shifrin and this year will complete her Doctorate of Musical Arts at SUNY Stony Brook as a student of Alan Kay. Stoops currently serves as Music Director of the Calhoun School in Manhattan, where she fosters community involvement through inspired music making with students, parents, and faculty.

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## About the Artists

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**Blair McMillen** has established himself as one of the most sought-after and versatile pianists today. Comfortable both as performer and improviser, his solo repertoire runs the gamut from late-medieval keyboard manuscripts to challenging scores from the twenty-first century. He has performed at Carnegie Hall, Miller Theatre, (Le) Poisson Rouge, Aspen Music Festival, Caramoor, Bard SummerScape, CalArts, Institute for Advanced Study (Princeton), and Bargemusic and as soloist with the American Symphony Orchestra and the Albany Symphony. His 2004 recording, *Soundings*, received wide critical acclaim; more recent solo projects have included *Powerhouse Pianists* (Lumiere), *The Concert Music of Fred Hersch* (Naxos), and *Multiplicities: Born in '38* (Centaur).

Dedicated to groundbreaking projects, McMillen is intensely committed to commissioning and performing the music of today. In addition to Da Capo, he plays regularly with the American Modern Ensemble, the downtown New York City-based Avian Orchestra, St. Luke's Chamber Ensemble, and Locrian Chamber Players, among others. An active educator, self-taught jazz pianist, and fledgling electric guitar novice, McMillen serves on the piano and chamber music faculties at Bard College.

With her recent Chinese premiere of Ge Ganru's flute concerto, *Fairy Lady Meng Jiang*, **Patricia Spencer** added another exciting concerto to her list of major present day concerto performances – the New York premiere of Elliott Carter's *Flute Concerto* in 2011; the world premiere of Shulamit Ran's concerto, *Voices*, in 2000; the world premiere of Eric Chasalow's chamber concerto, *Three Love Poems*, in 2006; and a performance of Joan Tower's *Flute Concerto*, for the National Flute Association Convention in 2004. The performance of Ge Ganru's work took place November 1, 2013, in Shanghai, at the Oriental Arts Center, with the Shanghai Philharmonic conducted by Zhang Liang. Previous career peaks for Ms. Spencer have included the US premieres of Karlheinz Stockhausen's *Kathinkas Gesang*, and world premieres of Elliott Carter's *Enchanted Preludes* and Harvey Sollberger's *Riding the Wind*, among many others. Spencer has commissioned dozens of pieces, including Thea Musgrave's now-classic *Narcissus* and Judith Shatin's *Kairos* (Neuma Records). She teaches flute and chamber music at Bard College and Hofstra University.

Performing on period and modern instruments, cellist **James Wilson** has appeared in many of the world's most illustrious venues, including America's Lincoln Center, Carnegie Hall and Kennedy Center, the Sydney Opera House, the Basilica of Notre-Dame in Montreal, the Philharmonie in Köln and the Musikverein in Vienna. He has performed at music festivals around the world such as the Hong Kong Arts Festival, the City of London Festival, the Deutsches Mozartfest in Bavaria, the Kuhmo Chamber Music Festival in Finland, the Mostly Mozart Festival in New York, and the Aspen Music Festival in Colorado. Mr. Wilson's performances have been broadcast on West German Radio and

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## About the Artists

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Bavarian Radio in Germany, CBC radio in Canada, CBS television, National Public Radio's Performance Today and Minnesota Public Radio's Saint Paul Sunday. Recent seasons have seen him serving as guest principal cellist of the St. Paul Chamber Orchestra, touring Europe with the Orpheus Chamber Orchestra, and participating in festivals in Germany, Finland and the Netherlands among others. A devoted advocate for the arts, Mr. Wilson serves as the Artistic Director of the Richmond-based Chamber Music Society of Central Virginia, teaches cello and chamber music at Columbia University in New York, and is on the faculty at the Bennington Chamber Music Conference and Composers Forum of the East.

## About the Guest Artists

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**Susan Ung** has performed in major venues in New York City, Chicago, Los Angeles, and San Francisco, as well as at the Santa Fe Chamber Music Festival and La Jolla Summerfest. Her international experience includes residencies in Australia, New Zealand, China, Taiwan, Japan, Thailand, and Cambodia. Her approach to the viola is informed by an interest in traditional music from several Asian cultures, including study of the *ehr-hu* and Balinese gamelan which she studied at Northern Illinois University. She received undergraduate and graduate degrees in viola performance at Northern Illinois University and at Stony Brook University in New York, where her major teachers were Nobuko Imai and John Graham. The fruit of these studies and a commitment to the music of her time have blossomed in a long collaboration with her husband, Chinary Ung. Their work together (since 1978) has led her to develop a repertoire of unorthodox skills, particularly the use of complex vocalizations while simultaneously playing the viola. Susan Ung appears on recordings on the Bridge, CRI, Cambria, and Koch labels.

*Singing Inside Aura* was commissioned by the Jebediah Foundation and premiered in February, 2012 by The Boston Modern Orchestra Project, directed by Gil Rose. It was also performed in July, 2013 by the Thai Philharmonic at the Thailand International Composers Festival in July, 2013, Bright Sheng, conducting. The premiere of this chamber version of *Singing Inside Aura* for Da Capo Chamber Players includes many revisions as well as some added viola/voice solo parts.

**James Baker** is Principal Percussionist of the New York City Ballet Orchestra. He is Music Director and Conductor of the Composers Conference at Wellesley College and Director of the Percussion Ensemble and Coordinator of Percussion Studies at the Mannes College of Music. Mr. Baker is a Guest Conductor of the Slee Sinfonietta at the-

## About the Guest Artists

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Institute for 21st Century Music in Buffalo and of Tactus at the Manhattan School of Music. He regularly conducts both the New York New Music Ensemble and Speculum Musicae. This season he is also conducting concerts with the Talea Ensemble, Timetable and DaCapo chamber players. He has conducted at the Transit New Music Festival in Leuven, Belgium, at the Beijing Modern Music Festival, at the Monday Night concerts in Los Angeles, June in Buffalo, and Monadnock Music. He has for a number of years led student composers' readings and recording seminars at Rice University, Harvard, Pitt, Brigham Young, and other institutions.

In addition to his orchestra chair, Mr. Baker appears with many orchestral and chamber music groups in New York. He was for many years a member of the American Composers Orchestra and appears frequently as a percussionist with the Orpheus Chamber Orchestra. He has soloed in Carnegie Hall on several occasions and at the Lincoln Center Festival, the Santa Fe Chamber Music Festival, Carnegie Hall Making Music series, The Moab Music Festival and June in Buffalo Festival. He is a member of Concert Royal Baroque Orchestra and the NY Collegium and has appeared with the NY Philharmonic, NY Pops and the American Symphony. He is a longtime member of the community of recording musicians in New York and has played on many film and television. Mr. Baker was percussionist and conductor of many shows on Broadway.

An active composer of electro-acoustic music, Mr. Baker won a Bessie award for composition for dance. He has written extensively for the theater and for various ensembles with electronics. Recent commissions included the Opera Ballet de Lyon for the 2006 Dance Biennial. Upcoming commissions include works for Dance Theater Workshop in New York and the Palais Royal in Paris with his longtime collaborator, choreographer Tere O'Connor and at the EMPAC (experimental media center) at Rensselaer Polytechnic Institute and the Abbey Theater in Dublin.

Percussionist **Michael Lipsey** has performed at festivals in Bali, London, Lisbon, Madrid, Berlin, Mexico City, Taipei, Macao, Tokyo, La Jolla, New York, Moscow, Bogota and France. Michael is the founding member of Talujon Percussion and has also performed with the Lincoln Center Chamber Music Society, Steve Reich, Bang on a Can, Tan Dun, New York New Music Ensemble and Riverside Symphony. He has recorded for Sony Records, Red Poppy Records, Nonesuch, Albany, Capstone and Mode. Michael has performed throughout the world and given master classes at numerous schools including the Juilliard School of Music and California School of the Arts.

Michael has also worked with many musicians from around the world, most recently including Gamelan Dharma Swara, a Balinese gamelan located in New York City. He performed with DS at the first American gamelan at the PKB in Denpasar, Bali. He has worked with musicians Subash Chandran, Ganesh Kumar, Glen Velez, Carlos Gomez,

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## About the Guest Artists

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Antonio Hart, Roland Vasquez, and River Guerguerian. His book and solo CD contains recently commissioned works for solo hand drums by Jason Eckardt, River Guerguerian, Mathew Rosenblum, Arthur Kreiger, Eric Moe, Dominic Donato, David Cossin and David Rakowski.

Michael is a full-time Professor at the Aaron Copland School of Music at CUNY, Queens College and Director of the Percussion Program and the New Music Ensemble.

**Dr. Nicholas Terry** is a percussionist and Grammy-nominated artist specializing in contemporary classical music. Based in Los Angeles, he works with leading figures of 20th and 21st century music, performing on hundreds of percussion instruments. With equal experience as an improviser and freely moving between popular and non-Western genres, he frequently performs as a drumset artist and on numerous traditional instruments of Cuba, Brazil, Africa, and India.

In 2005, Terry cofounded Ensemble XII, an international percussion orchestra to which Pierre Boulez asserts, "...represents the next generation in the evolution of modern percussion." Since 2004, he is a member of the Grammy-nominated PARTCH ensemble, a group devoted to the music of American microtonal composer Harry Partch. He currently performs with and directs the Los Angeles Percussion Quartet, recently nominated for *Best Chamber Music/Small Ensemble Performance* for the 55<sup>th</sup> Grammy Awards. His critically praised recorded performances have been released on Albany Records, Innova, New World, ein Klang, Bridge, HatHut, Capstone, and Sono Luminus.

Terry is a five-year alumnus of the Lucerne Festival Academy, working alongside members of Ensemble Intercontemporain and numerous renowned composers and performers of contemporary classical music. He is a graduate of the University of Southern California, the California Institute of the Arts, and Eastern Illinois University, and is an artist endorser for Sabian Cymbals, Black Swamp Percussion, REMO, and Innovative Percussion.

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## Program Notes

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*Jackhammer Lullaby* is an arrangement of Community-Normed, which was commissioned by the Continuum Ensemble in Toronto in 2008. I've become increasingly interested in presenting pieces in multiple versions and combinations. *Jackhammer Lullaby*, with a few changes, is also the middle movement of Community-Normed. I've also written a third version, for a chamber music conference in Vermont in July 2009, with different instrumentation and adapted for amateur performers.

Why multiple versions? Because music today is multiple. Everyone is exposed to music from multiple cultures all the time, from multiple time periods, and in multiple versions. DJs remix pop songs, which are available in numerous versions, and do mash-ups that intertwine multiple tracks in the space of a few seconds. I think this is a good way to deal with the fact that we are, for the first time in history, drowning in more music than anyone knows what to do with. For this reason, creating multiple versions is an important project of mine.

Musically, *Jackhammer Lullaby* presents a humorous musical setting of trying to fall asleep with construction going on outside the window.

~ Aaron Gervais

*stillness* is the temporal expansion of a single brief instant into four minutes of sound. The atmosphere, emotions, and gravity of a solitary moment can be so complex that they elude complete comprehension even upon retrospection, yet that moment can remain with us for the rest of our lives. *stillness* takes one such moment, and by using music's unique ability to express the infinite as well as the infinitesimal, explores and expresses each of that moment's aspects in what is hopefully a more conscious and perceptible language.

~ Sean Heim

*Child Song* was originally written for alto flute, viola, cello and harp in 1985, and was commissioned as a birthday gift for the celebration of Jerome Apfel's 56th birthday in Philadelphia. The work was premiered by members of the Concerto Soloists of Philadelphia, with Chinary Ung's wife, Susan, playing viola, who was also pregnant with their first child at the time. The version for flute, violin, violoncello, and piano was commissioned by the Chicago Ensemble and funded by the NEA Consortium Program. Child Song was the first piece Chinary Ung composed after a long hiatus from 1974-1985, with the exception of Khse Buon (1980) for solo cello/viola. During that period, for the most part, Chinary Ung was preoccupied with catastrophic events in Cambodia. He taught himself to play the Roneat-Ek, the Cambodian Xylophone of the Pinpeat tradition, and was quite active performing. This was a time when many Cambodian artists and refugees were concerned about preserving this music, especially after the loss of so many of their master artists during the holocaust there. It could be said that of any of the works Ung has

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## Program Notes

written, *Child Song* most reflects certain aspects and mannerisms of his native musical elements including the Roneat-Ek and the pinpeat tradition.

Although *Khse Buon* was the first piece to do this, *Child Song* was also the reflection of Ung's interest in the music of other cultures, aside from his native culture. The work utilizes various modes from different parts of Asia, although at times, these are mingled with various Western contemporary idioms, and clusters of derivative materials are introduced simultaneously. Ung has also paraphrased a Cambodian children's song, which is heard in the middle section. The song has an imaginative and fanciful text and is rhythmical in nature. A portion of the text is as follows:

Pour the coconut juice  
the rooster's tail  
wears the crocodile coat  
the crocodile rides the horse  
and, I ride the elephant

~ Chinary & Susan Ung

**Fire 炎** - As you are looking at a flame, it changes its shape every moment, never being the same. This moment of beauty is un-catchable and strong in its entity. The flame keeps dancing in front of you as if it is laughing in the realm of unreal. As you stare at the flame, eventually the interplay of real and unreal catches you and draws you into the complexity of the extreme simplicity.

In *Fire*, my intention was to capture this ever-changing element, emphasizing the character of un-catchable changing nature of this element. Within the highly limited compositional materials, I expressed the character using a wide variety of tone colors and extreme registers. A simple material can be expressed in diverse faces as each material is polyhedral and it reflects a variety of colors in different angles. The long tone changes its timbre by diverse bowing techniques, and at one point, the performer is technically challenged by using different bowing techniques for every note. The tone color does not remain in the sonority of the instrument itself - the "super" instrument sound will add another aspect of the sound variety.

~ Yumiko Morita

***Singing Inside Aura*** - The use of singing, chanting, and other vocal behaviors while playing an instrument is the most important development of Chinary Ung's music during the past decade. A high point in this practice was reached with *Spiral XI: Mother and Child* (2007), for viola, a work written for Susan Ung. Over the course of the past several years, Mrs. Ung has made the work her own, effectively codifying a performance practice around

## Program Notes

her immersion in the peculiar demands introduced in that particular piece. As she puts it, one must be of two minds at once when singing and playing simultaneously.

The inherent complexity of this engagement is an enormous task for the performer, and the collaboration between the Ungs has formed a vital and vibrant approach, achieving a level of performance that transcends the binary condition of singing and/or playing to form a separate, distinct dimension that is at once elemental and spiritual. By 'elemental' one refers to the body: this is a physical test requiring the instrumentalist to coordinate playing with the voice, which requires a level of breath control that cannot be achieved through standard practice instrumental training. Though the issue of power is mitigated somewhat by the use of amplification for the voice, the problem of breath control is still a weighty challenge. The spiritual dimension that emerges lies partly in the achievement of this physical challenge, and partly in the character of the material itself, which is often chant-like and oracular.

The text that is spoken, sung, and chanted by the soloist and ensemble is drawn mostly from Khmer and Pali. For the most part, these words and syllables are chosen for their sonic character as opposed to their meaning. There are exceptions, however, such as in the Coda. There, Pali words are used in a chant-like passage. These words include Akasa (space), Monomaya (the power of spiritual creation), and Nana Vpphara (the power of penetrating knowledge).

Ung completed *Singing Inside Aura*, for amplified singing violist and chamber orchestra, in early 2013. It was dedicated to his wife, Susan, who premiered the work with BMOP in Boston in February 2013. The chamber ensemble version of the piece that we will hear this evening is no mere arrangement; it is a thorough re-composition that invests a substantial degree of energy in the septet of instruments that accompanies the viola solo. Indeed, the level of complexity of these parts is equivalent to that of the solo part itself.

~ Adam Greene



## About the Composers

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Based in San Francisco, composer **Aaron Gervais** enjoys frequent performances of his work by leading ensembles, presenters, and festivals in North America and Europe. His output focuses primarily on chamber music and opera but also includes orchestral music, live electronics, solo works, and music for theatre and dance. Lauded for his uncompromising approach to modern classical composition, Aaron draws upon humor, quotation, pop music influences, extramusical sources, cultural references, and found materials to create idiomatic pieces with strong resonance for contemporary audiences.

Aaron's approach has led to a steady stream of commissions and performances by groups such as the Nieuw Ensemble, Tapestry New Opera, the San Francisco Contemporary Music Players, the Knights Orchestra, Ensemble Klang, the London Sinfonietta, Artists' Vocal Ensemble, and the Arditti Quartet. He has also appeared on prominent festivals, including Amsterdam's Gaudeamus Music Week, New York's MATA Festival, and San Francisco's Other Minds Festival. Awards include the orkest de ereprijs's International Young Composers Competition, an ASCAP Gould Award, six prizes in Canada's SOCAN Awards for Young Composers, and numerous other prizes.

In addition to writing music, Aaron blogs extensively on his website [aarongervais.com](http://aarongervais.com), on the philosophical and social issues facing classical music today. He holds a B.Mus from the University of Toronto and a master's degree in composition from UC San Diego. When not composing, Aaron enjoys undertaking culinary projects and throwing dinner parties. He is represented by Art Music Promotion.

The primary focus of **Sean Heim's** work as a composer has been to develop an imaginative personal language that strongly reflects the compositional techniques and aesthetic of his own western tradition as well as the distillation and infusion of theoretical principles and musical elements found in numerous cultures. His music also reflects a deep interest in physics and the natural world, and it is out of these collective curiosities that he has created unique fusions that continually evolve by means of increased conceptual and technical abstraction.

Heim has received numerous awards, honors, and commissions from such prestigious institutions as the Fromm Music Foundation, the National Endowment for the Arts, Meet the Composer, the American Music Center, the Atlantic Center for the Arts, the American Composers Forum, and the ASCAP Foundation - including the Rudolf Nissim Prize. His music has been performed to critical acclaim throughout Asia, Australia, Europe, and the United States by many distinguished performers, ensembles and, concert series including: Vicki Ray, Susan Ung, Joseph Wytko, the California E.A.R. Unit, Topology, the Los Angeles Percussion Quartet, the Auros Group for New Music, the Eclipse Quartet, Ensemble Green, the New York Miniaturist Ensemble, Interpretations, Piano Spheres, Hear Now, the Focus Festival at Juilliard, and the Thailand International Composition

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## About the Composers

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Festival. His discography includes releases on Sono Luminus, Eine Klang, and Capstone Records.

**Chinary Ung** was born in Cambodia in 1942 and has lived and worked in the United States since 1964, when he arrived in New York City—speaking virtually no English—to study clarinet at the Manhattan School of Music. His compositions are testament to an ear that is remarkably open, and an imagination capable of drawing together the seemingly disparate sounds and attitudes of contemporary concert music and Southeast Asian traditional music. Always oriented toward the future, Ung has composed a series of recent works that often call for instrumental performers to engage in complex vocalizations while simultaneously playing rigorous instrumental parts. Ung views the invocation, via means common to folk musicians but not to practitioners of concert music, of an unfettered center of expressive humanity to be a central carrier of spiritual healing, which has become the prime motivator of his recent creative output.

Dr. Ung received the DMA from Columbia University, where his principal mentor was Chou Wen-chung. His work has been commissioned by the Meet the Composer/Reader's Digest Commissioning Program, the National Endowment for the Arts, ACC, Mutable Music, and the Ford, Rockefeller, Koussevitzky, Joyce, Jebediah, and Barlow Foundations. For Inner Voices he was given the Grawemeyer Award, perhaps the most prestigious prize in music composition. His music is featured on recent recordings released on Atoll, Naxos, Ein Klang, and Bridge records. Chinary Ung's compositions are published exclusively by C.F. Peters Corporation and they are registered under BMI. He is a Distinguished Professor at the University of California, San Diego.


**Yumiko Morita** was born in Tokyo, Japan where she received early education as a pianist. She earned a Bachelor of Music Composition and Graduate Diploma at the Toho Gakuen School of Music, Tokyo, a Master of Music Degree with honor in composition at New England Conservatory, Boston, and a Ph.D. in Music Composition at the University of California, San Diego. Her former teachers include: Nobuyoshi Iinuma, Malcolm Peyton, John Heiss, and Chinary Ung. She has composed, performed, and taught at the Boston Symphony's Project STEP, the Peabody Community School (Cambridge), the American Composers Forum (Los Angeles), the University of California, San Diego, and Hall-Musco Conservatory of Music Chapman University (Orange County). Morita has won many international awards including the Round Top Festival (Texas), The Sonus Imaginorem Composition Contest (San Francisco), Piano Duo Competition (Japan), the ALEA III International Competition (Boston), PatsyLu Prize of International Alliance for Woman in Music (New York), CAP Award from New Music USA, and Tom Nee Commission from the La Jolla Symphony (San Diego). Her works are widely performed in the U.S., Europe, and Asia.

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# *Beethoven:* THE FINALE The Late Great

Thursday, May 15, 2014, 8pm  
Renée and Henry Segerstrom Concert Hall

Segerstrom   
Center for the Arts

Don't miss the chance to see your musician on stage as The Chapman Orchestra performs the U.S. West Coast premiere of the Mark-Anthony Turnage piece, *Frieze*, and Beethoven's Ninth Symphony. Tickets start at \$20.

## ARTISTS

Daniel Alfred Wachs, conductor  
Orange County Youth Symphony Orchestra  
The Chapman Orchestra  
Choirs from Chapman University and UCI  
Marc Yu, piano  
Jessica Rivera, soprano  
Renee Tatum, mezzo-soprano  
Nicholas Phan, tenor  
Craig Colclough, bass

## PROGRAM

TURNAGE: *Frieze* (U.S. West Coast premiere)  
BEETHOVEN: Piano Concerto No. 1 (first movement)  
BEETHOVEN: Symphony No. 9 in D minor, Op. 125

DONNA L. KENDALL  
CLASSICAL SERIES

*Beethoven: The Late Great* is sponsored by  
THE SEGERSTROM FOUNDATION

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Opera Chapman  
in collaboration with The Chapman Orchestra  
Presents

# Le Nozze di Figaro

(The Marriage of Figaro)

Peter Atherton, *Artistic Director*  
Carol Neblett & David Alt, *Associate Directors*  
Daniel Alfred Wachs, *Conductor*

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Dear Alumni, Parents and Friends:

Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. In addition to our student performances, our season always includes choreography, direction and concerts by our stellar faculty and visiting artists who are accomplished professionals, each with a true passion for the arts.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

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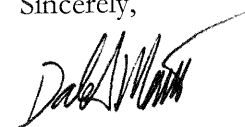
- Production costs for the 200-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for technique and master classes;
- Scholarships and travel funds for our student touring ensembles and conferences.

Performances like the one you are about to see are an important part of our students' academic and artistic curriculum, exposing them to experiences that hone their artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at our performances throughout the year.

Sincerely,



Dale A. Merrill, Dean

Chapman Auditorium, Memorial Hall  
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